

The background of the poster is a collage of handwritten musical notation on staves. The top half is split into a yellow left side and a blue right side. The bottom half is split into a blue left side and a yellow right side. The notation includes various musical symbols like notes, rests, and clefs, along with handwritten text such as "pia:", "Con sordini", and "ff".

1999-2000 SEASON

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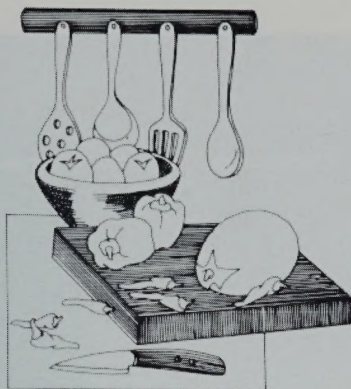
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Paul McCreesh, conductor  
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Pamela Dellal, mezzo-soprano  
Ryan Turner, tenor  
Donald Wilkinson, baritone

*Theresienmesse*, Hob. XXII:12

Franz Joseph Haydn  
[1732-1809]

*Kyrie*  
*Gloria*

Church Sonata in C Major, K.278

Wolfgang Amadé Mozart  
[1756-1791]

*Theresienmesse*  
*Credo*

Franz Joseph Haydn

—Intermission—

Sancta Maria, mater Dei, K.273

Wolfgang Amadé Mozart

*Theresienmesse*  
*Sanctus*  
*Benedictus*

Franz Joseph Haydn

Ave Verum Corpus, K.618

Wolfgang Amadé Mozart

*Theresienmesse*  
*Agnus Dei*

Franz Joseph Haydn

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*The program runs for one hour and thirty minutes.*

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## ARTIST BIOGRAPHIES

### PAUL MCCREESH, CONDUCTOR



Paul McCreesh is one of the most exciting and innovative young British conductors working today, known widely for his ability to combine challenging scholarship with expressive musicianship. Mr. McCreesh founded the Gabrieli Consort & Players whose recordings have won over a dozen international prizes, including Gramophone Awards, ABC Record of the Year, Edisons and the Deutschen Schallplattenpreis. Conducting engagements last season included projects with the National Arts Centre Orchestra in Ottawa, the Halle Festival Orchestra, and the Northern Sinfonia. He has garnered praise for his performances of baroque opera and oratorio,

including the 1998 tour of Handel's *Solomon* with an international cast led by Andreas Scholl, and a critically acclaimed 1997 recording of *Messiah*. A fully staged production of *Giulio Cesare* is planned for Holland in 2001.

### ANNE HARLEY, SOPRANO



As a soloist in both modern and early music, Anne Harley has performed with groups across North America and in Europe. Opera roles include Susanna in Mozart's *Marriage of Figaro*, and Acis in Handel's *Acis and Galatea* in Amsterdam's Concertgebouw with Opera Noord Holland. Ms. Harley has participated in several early music festivals, including the Vancouver Early Music Festival and the Dartington International Summer School. She frequently performs as soloist with several New England Ensembles including the Boston

Bach Ensemble, Schola Cantorum of Boston, The Optisonic Ensemble, and the Marsh Chapel Choir, and is a member of Lowell House at Harvard University where she advises students on voice, opera, and early music.

### PAMELA DELLAL, MEZZO-SOPRANO

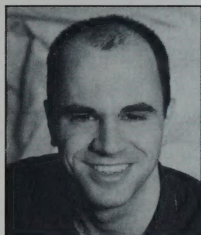


Pamela Dellal has made many solo appearances with the Handel & Haydn Society, including *Messiah* under William Christie and Handel's *Terpsichore* and Vivaldi's *Gloria* under Christopher Hogwood. Ms. Dellal has also performed with the Boston Early Music Festival, Aston Magna, the Baltimore Choral Arts Society, and the Jacksonville Symphony Orchestra. She is a member and Acting Director of Sequentia's women's ensemble, as well as Vox Feminae; a founding member of Favella Lyrica; and an alto soloist in Emmanuel

Music's Bach Cantata series. Ms. Dellal has recorded for many labels, including Arabesque Records and Koch International Classics.



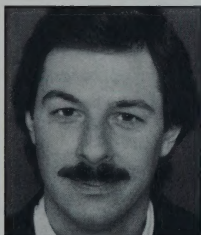
## RYAN TURNER, TENOR



Ryan Turner has been a featured soloist with the Handel & Haydn Society, the King's Noyse, Ensemble Abendmusick, Emmanuel Music, Coro Allegro, and many other local and national performance groups. Mr. Turner's festival appearances include Tanglewood, Holland Festival Oude Musieke, and the Boston Early Music Festival. At Symphony Hall, he was a soloist in "Israel's 50th Birthday Celebration" and was seen on the A&E Television Network in "A Salute to Stephen Sondheim." Operatic roles include

Laomedonte in Cavalli's *Ercole Amante*, Ralph Rackstraw in *HMS Pinafore*, and Alfred in *Die Fledermaus*. Mr. Turner teaches voice at Boston College, Plymouth State College, and UMass/Boston.

## DONALD WILKINSON, BARITONE



Donald Wilkinson has been singing with the Handel & Haydn Society since 1984. Mr. Wilkinson was featured in Bach's *Missa Brevis in G Minor* on a tour of ten U.S. cities under conductor Christopher Hogwood. He is also a member of Emmanuel Music and is in his 15th season as soloist in their Bach Cantata series. This past summer Mr. Wilkinson was featured in the Boston Early Music Festival's production of *Ercole Amanti* as Neptune in Boston, Tanglewood, and at the Utrecht Early Music Festival in Holland.

## 2000-2001 SEASON PREVIEW

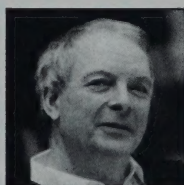
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*The H&H Chorus is funded in part by a generous gift from the  
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# SYMPHONIC LITURGY

Robert Mealy

“The newer Masses by Haydn, against which the critics have been ruthlessly opposed because of their more elegant and less ecclesiastical style, were composed . . . each year for the birth- or rather the name-day of his deeply respected patroness, for whom a Mass in an attractive, elegant style would have more value than a learned or more serious work.”

Thus wrote Haydn's pupil Sigismund von Neukomm, in a contemporaneous review of Haydn's late religious works. Haydn had turned to sacred music after he came back from England in 1795, where his specially-composed symphonies had enjoyed a huge success. The aged composer even received an honorary doctorate from Oxford, and took tea with the King and Queen. So his return to the little town of Eisenstadt outside Vienna, to serve his new master, the younger Prince Esterházy, must have been difficult. Haydn by now was a venerated national treasure, but the Prince didn't quite realize this until after the tremendous popular success of the first performance of Haydn's *Creation*; the autocratic Nicolaus still tended to address him in the demeaning third person used for servants.

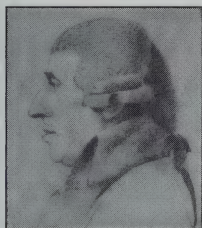
Luckily, Haydn had a devoted friend in the prince's consort, the somewhat unfortunately-named Princess Marie Hermenegild Esterházy. So when he was requested to provide a festive mass for her name-day, the result was a particularly

splendid mass. This work is known to us now as the *Theresienmesse* (*Theresa Mass*), as for many years it was thought to be an offering to the Empress Marie Therese, daughter of the King of Naples and wife of Franz II (and not to be confused with her mother-in-law, the famous Maria Theresa). Although the Empress was later given the autograph score, scholars now agree that the work was first performed in the little Bergkirche near the Esterházy summer residence in Eisenstadt for Marie Hermenegild's name-day, which in 1799 fell on September 8th.

The feast of the Nativity of Mary was a particularly Austrian religious celebration, as it occurs just around the date of the decisive victory over the Turks when they were poised to take over Vienna in 1683.

So this day had many resonances for Haydn: Austrian history was honored, his own patroness Marie Hermenegild was celebrated, and perhaps above all these the figure of Mary herself was venerated, for whom Haydn always had a particular affection. Indeed, some scholars have taken this mass to be a kind of thank-offering on Haydn's part for the massive success of his *Creation*.

The *Theresienmesse* is one of six late masses that Haydn wrote, nearly one a year, between 1796 and 1802. Four out of these six are set in the key of B-flat major, something which contemporary reviewers praised as a particularly effective way of introducing trumpets and drums into a liturgical setting, as their sound at



Franz Joseph Haydn

## A GRAND PREMIERE

A contemporary diarist left us a vivid account of the celebrations around the premiere of the *Theresienmesse*. Although the weather was "cold and dull," the festivities the previous evening were splendid. "At six in the evening there was Turkish music in the square, then a French play. . . . The Frenchmen trooped across the stage in parodies of grenadiers with drums and fifes; the actors dressed as Hungarians and declaimed ridiculous stuttering congratulations to the Princess. The whole show went on until 11.30." After the Mass the next morning, there was a great feast, at which "many toasts were raised, announced by trumpets and drums from the galleries and the thunder of a cannon in front of the castle. The Prince also drank to Haydn's health, with which everyone was in accord."

—Robert Mealy

this lower pitch (generally they played in C or D) is strikingly resonant and serious. The new Prince Esterházy had dismissed his *fürstliche Feldharmonie*, or princely wind-band, the year before on account of wartime budget restrictions, so Haydn had only the resident string players and an organist on hand, plus some trumpets from Vienna that Haydn had persuaded the Prince to put on payroll. For this festive mass, Haydn decided to enrich this orchestration with two clarinets and bassoons; perhaps because he didn't know the players, he restricts their participation to reinforcing the tutti sound.

What is remarkable about these masses is that they are, in many ways, the equivalent of late symphonies for Haydn, who was to write no further symphonies after his great London successes. The *Theresienmesse* even opens with the kind of slow introduction, full of thematic

motives, that was a mark of his London symphonies. What follows, however, is a strict fugue, one of the principal ingredients in the "ancient style" of church music. The solo quartet is answered by the massed chorus, with trumpets and drums, which gradually lead us to the dominant key of F, to prepare for the "Christe eleison" introduced by the soloists. The severe

fugue reappears to mark the answer of "Kyrie eleison," and the movement is rounded off with a return to the opening slow introductory music.

The *Gloria* begins in a very festive mood, with great acclamations of

"Gloria!" and playful changes of the word-accent on "in excelsis deo." Things quiet down for "et in terra pax," but soon become even more triumphant at the acclamation of "laudamus te," with the trumpets entering to provide a stirring fanfare—in contrast to the *piano* answer of "adoramus te." This material gets reworked into a

---

*Haydn by now was a  
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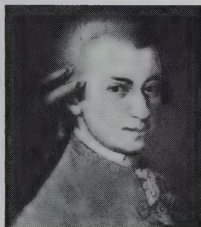


magnificent climax, with the sopranos rising to a high B-flat. The second part of this movement is signaled with a modulation to C major, and the introduction of a heartfelt solo for the alto, taken up in turn by all the soloists. The choir breaks in with a stern C minor “qui tollis,” answered by the solo quartet in a surprising shift to A-flat major. The middle section closes with the unaccompanied chorus pleading “miserere nobis.” The last section of the *Gloria* comes back to its opening mood, and a brilliant fugue (including a remarkable chromatic digression from the solo quartet) brings the movement to an end.

Here, in the usual course of things, a lesson from the Epistles would be chanted, followed by a selection from the Gospels. Between these two it was customary to have some musical interjection; in earlier days, this would have meant a gradual psalm. The more fashionable eighteenth-century Austrians preferred something a bit lighter, and so the tradition of supplying an “epistle sonata” grew up. During Mozart’s days as a young man in Salzburg, indentured to the Prince-Archbishop there, he produced many of these brief turns. His Sonata in C major, K.273, is one of the first to employ the full retinue of trumpets and drums, along with strings and a few winds, and is a kind of miniaturized symphony.

One difficulty in fitting liturgical texts into a quasi-symphonic structure is that some of the required elements of the Mass are quite prolonged. (When asked why his own setting of the *Credo* was so long, Stravinsky replied dryly “there is much to believe.”) Haydn solves the issue

of theological verbiage by setting this *Credo* to a rapid chatter of sixteenth-notes in the strings, keeping things moving right along. (In the process, he misses out on one clause altogether, forgetting to set “et in unum Dominum Jesum Christum.”) This headlong tumble resolves itself into a kind of word-painting as Christ descends from heaven (*descendit de coelis*), preparing the way for the extraordinarily intense “Et incarnatus est,” cast in B-flat minor. The account of Christ’s life and death as a human on earth is remarkable—notice how the elegant Viennese turn that marks his “becoming human” (*homo factus est*) becomes gradually more and more anguished as the narration proceeds, and listen for the soft but terrifying entry of the trumpets. The theological momentum is taken up again at “et resurrexit,” with a striking thunder at the announcement that Christ will come again to



Wolfgang Amadé Mozart

judge the living and the dead (*judicare vivos et mortuos*). The work ends with a tremendous fugue on “et vitam venturi.”

After our secular intermission (taking the place of the sermon that would have occupied a rather longer amount of time) we return to an offertory motet, again by Mozart and again from his Salzburg days. *Sancta Maria, mater Dei*, K.273, is a text eminently suitable for Mary’s name-day, composed as it was on September 9, 1777. Some imaginative early commentators even saw this work as a “formal act of consecration to the Virgin on the part of the young Mozart, before his departure.” Mozart and his mother left Salzburg two weeks later for their ill-fated journey to Paris.

As with most Austrian masses, the *Sanctus* of Haydn's *Theresienmesse* is relatively short, for liturgical reasons. Its subdued opening is abruptly transformed by the massive tutti at "pleni sunt coeli," literally enacting the fullness of the heavenly chorus. This angelic hymn is followed by the human acclamation of the *Benedictus*. This movement, set in the generous key of G major, is reminiscent of the more folk-like moments of Haydn's *Creation*; as so often in his Mass settings, it is the human dimension of the divine drama that inspires Haydn most vividly. The gentle opening moves to a grand tutti in B-flat midway through the movement, allowing the trumpets and drums to join in.

At the point when the Host is consecrated, there was generally some communion music provided in the typical eighteenth-century liturgy. Here the Elevation is represented by one of the greatest eighteenth-century choral works, the gemlike *Ave verum corpus* that Mozart composed in his last year. According to

the autograph, this was written on June 17, 1791 for Anton Stoll, the Kapellmeister of a small parish church at the spa of Baden outside Vienna, where Mozart and his wife Constanze would frequently go to take the waters. Through a curious coincidence, Haydn's wife was staying with Stoll at the time of her death some months after the *Theresienmesse* premiered; the priest was an intimate friend of both composers.

The *Theresienmesse* ends with a strikingly severe *Agnus Dei* in G minor. This slow opening proves to be an introduction to the final allegro movement, the *Dona nobis pacem*, which returns to the tonic key of B-flat for an extended and very grand conclusion to this expansive work.

—Scholar and performer Robert Mealy has recorded and toured with many period instrument ensembles, including *Sequentia*, the *King's Noyse*, *Les Arts Florissants*, the *Boston Camerata*, and the *Handel & Haydn Society*.

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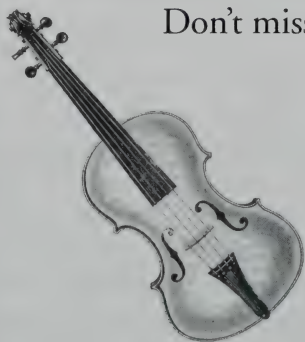
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# TEXT AND TRANSLATION

Haydn: *Theresienmesse*, Hob. XXII:12

## *Kyrie*

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Lord, have mercy upon us.

Christ, have mercy upon us.

Lord, have mercy upon us.

## *Gloria*

Gloria in excelsis Deo. Et in terra pax hominibus  
bonæ voluntatis. Laudamus te.

Benedicimus te. Adoramus te.

Glorificamus te.

Glory be to God on high. And on earth peace to  
men of good will. We praise Thee.

We bless Thee. We worship Thee.

We glorify Thee.

Gratias agimus tibi propter magnam gloriam  
tuam. Domine Deus, Rex cælestis, Deus Pater  
omnipotens. Domine Fili unigenite  
Jesu Christe. Domine Deus, Agnus Dei,  
Filius Patris.

Qui tollis peccata mundi,  
miserere nobis.

Qui tollis peccata mundi,  
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,  
miserere nobis.

We give thanks to Thee for Thy great glory.  
O Lord God, heavenly King, God the Father  
almighty. O Lord, the only begotten Son,  
Jesus Christ. Lord God, Lamb of God,  
Son of the Father.

Thou that takest away the sins of the world,  
have mercy upon us.

Thou that takest away the sins of the world,  
receive our prayer.

Thou that sittest at the right hand of the Father,  
have mercy upon us.

Quoniam tu solus sanctus, tu solus Dominus, tu  
solus Altissimus, Jesu Christe. Cum  
Sancto Spiritu in gloria  
Dei Patris. Amen.

For Thou alone art holy, Thou alone art the  
Lord, Thou alone, Christ, art most high.  
With the Holy Ghost in the glory of  
God the Father. Amen.

## *Credo*

Credo in unum Deum. Patrem omnipotentem,  
factorem cæli et terræ, visibilium omnium et  
invisibilium. Et in unum Dominum  
Jesum Christum, Filium Dei unigenitum.  
Et ex Patre natum ante omnia sæcula.  
Deum de Deo, lumen de lumine, Deum verum de  
Deo vero. Genitum, non factum  
consubstantialem Patri:  
per quem omnia facta sunt.  
Qui propter nos homines et  
propter nostram salutem descendit de cælis.

I believe in one God. The Father Almighty,  
maker of heaven and earth and of all things  
visible and invisible. And in one Lord,  
Jesus Christ, the only begotten Son of God,  
begotten of his Father before all worlds.  
God of God, light of light, very God of very  
God, begotten, not made,  
being of one substance with the Father:  
by whom all things were made.  
Who for us men and  
for our salvation came down from heaven.

Et incarnatus est de Spiritu Sancto  
ex Maria Virgine: Et homo factus  
est. Crucifixus etiam pro nobis sub Pontio  
Pilato, passus et sepultus est.

Et resurrexit tertia die secundum  
Scripturas. Et ascendit in cælum:  
sedet ad dexteram Patris.

Et iterum venturus est cum gloria  
iudicare vivos et mortuos:  
cujus regni non erit finis.

Et in Spiritum Sanctum Dominum et  
vivificantem.

Qui ex Patre Filioque procedit.

Qui cum Patre et Filio simul  
adoratur et conglorificatur.

Qui locutus est per Prophetas.

Et unam sanctam catholicam et apostolicam  
Ecclesiam.

Confiteor unum baptismum in  
remissionem peccatorum.

Et exspecto resurrectionem mortuorum.

Et vitam venturi sæculi. Amen.

And was incarnate by the Holy Ghost of the  
Virgin Mary: and was made man.

And was crucified also for us under Pontius  
Pilate, suffered and was buried.

And the third day He rose again according to the  
Scriptures. And ascended into heaven, and sitteth  
at the right hand of the Father.

And he shall come again with glory  
to judge both the living and the dead,  
whose kingdom shall have no end.

I believe in the Holy Ghost, the Lord and  
giver of life,

who proceedeth from the Father and the Son,  
who with the Father and the Son together is  
worshiped and glorified.

Who spake by the Prophets.

I believe in one holy catholic and apostolic  
Church.

I acknowledge one baptism for the  
remission of sins.

And I look for the resurrection of the dead.

And the life of the world to come. Amen.

### Mozart: Sancta Maria, mater Dei, K.273

Sancta Maria, mater Dei,  
ego omnia tibi debeo  
sed ab hac hora singulariter  
me tuis servitiis devoteo,  
te patronam, te sospitricem eligo.

Tuus honor et cultus  
æternum mihi cordi fuerit,  
quem ego nunquam deseram,  
neque ab aliis mihi subditis  
verbo factoque violari patiar.

Sancta Maria, tu pia me pedibus  
tuis advolutum recipe,  
in vita protege,  
in mortis discrimine defende. Amen.

Holy Mary, Mother of God,  
I owe everything to you,  
but from this hour I devote myself  
in a special way to your service.  
I take you as my patron and protector.

May your honor and worship  
be forever my heart's concern.  
May I never abandon it  
or allow it to be profaned  
in word or deed by those placed under my care.

Holy Mary, receive me kindly,  
prostrate before your feet,  
protect me in life,  
defend me in death's time of trial. Amen.



**Haydn: *Theresienmesse* (continued)**

*Sanctus*

Sanctus, Sanctus, Sanctus,  
Dominus Deus Sabaoth.  
Pleni sunt cæli et terra gloria tua.  
Osanna in excelsis.

Holy, holy, holy,  
Lord God of hosts.  
Heaven and earth are full of Thy glory.  
Hosanna in the highest.

*Benedictus*

Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

Blessed is he who cometh in the name of the Lord.  
Hosanna in the highest.

**Mozart: *Ave Verum Corpus*, K.618**

Ave verum corpus natum de Maria Virgine:  
Vere passum immolatum in cruce pro homine:  
Cujus latus perforatum  
unda fluxit et sanguine:  
Esto nobis prægustatum mortis in examine.

Hail, true body, born of Virgin Mary:  
Thou who hanged wearily on the cross for man:  
Thou whose side was pierced,  
whence water and blood flowed:  
Feed us with thy body at death's hour.

**Haydn: *Theresienmesse* (continued)**

*Agnus Dei*

Agnus Dei qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei qui tollis peccata mundi.

Lamb of God that takest away the sin of the world,  
have mercy upon us.  
Lamb of God that takest away the sin of the world,  
have mercy upon us.  
Lamb of God that takest away the sin of the world.

Dona nobis pacem.

Grant us peace.

# H&H BIOGRAPHICAL TIMELINE

- March 4, 1815: The Handel & Haydn Society is founded “to promote the love of good music and a better performance of it.”
- December 25, 1815: First public performance given at King’s Chapel in Boston, includes excerpts from Handel’s *Messiah*.
- April 1, 3, 4, 1818: First complete performances of Handel’s *Messiah* in America.
- 1823: Beethoven is commissioned to compose a work for H&H, but dies before being able to begin.
- August 2, 1826: The Society Chorus performs at memorial services for John Adams and Thomas Jefferson held in Faneuil Hall. Daniel Webster, orator.
- January 26, 1845: First American performance of Handel’s oratorio *Samson*.
- January 1, 1864: The Society Chorus performs for the Emancipation Proclamation celebration (Julia Ward Howe, composer of *Battle Hymn of the Republic*, is a member of the Chorus). Ralph Waldo Emerson, orator.
- May 27, 1883: The Society gives a benefit concert to aid Russian Jews fleeing Czarist oppression.
- February 27, 1887: First American performance of selections from Bach’s *Mass in B Minor*.
- December, 1963: The Society presents the first complete televised performance of Handel’s *Messiah* for National Educational Television.
- March 28, 1965: H&H gives the world premiere of Randall Thompson’s *Passion According to St. Luke*, commissioned by the Society in celebration of its 150th anniversary.

- 1967: Thomas Dunn is appointed Music Director of H&H and inaugurates a new era in its history and shifts focus from solely choral music to a balanced program of early and contemporary choral and instrumental music involving both performing and visual arts.
- March 25, 1977: H&H gives the world premiere of Daniel Pinkham's *Garden Party*, commissioned by the Society.
- 1985: The H&H Education Program is established to serve young people with limited access to musical performance.
- June 30, 1986: Christopher Hogwood is appointed Artistic Director, initiating Historically Informed Performances with instruments appropriate to the time period of the piece.
- January, 1988: Jazz pianist Keith Jarrett performs in concert with the H&H Orchestra, beginning a tradition of showcasing Baroque and Jazz music in the same performance.
- April, 1996: H&H embarks on a collaboration with the Mark Morris Dance Group for a fully-staged production of Glück's *Orfeo*. The production tours throughout the United States and travels to the Edinburgh International Arts Festival, gaining international attention.
- March 27 & 29, 1998: H&H mounts a semi-staged production of Handel's *Julius Caesar* with Sylvia McNair in the role of Cleopatra.
- March 19 & 21, 1999: H&H gives its first world premiere in over 20 years with Dan Welcher's acclaimed *JFK: The Voice of Peace*.



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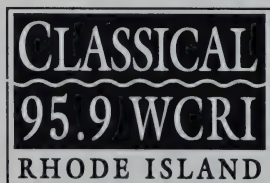
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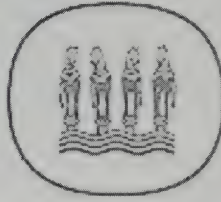
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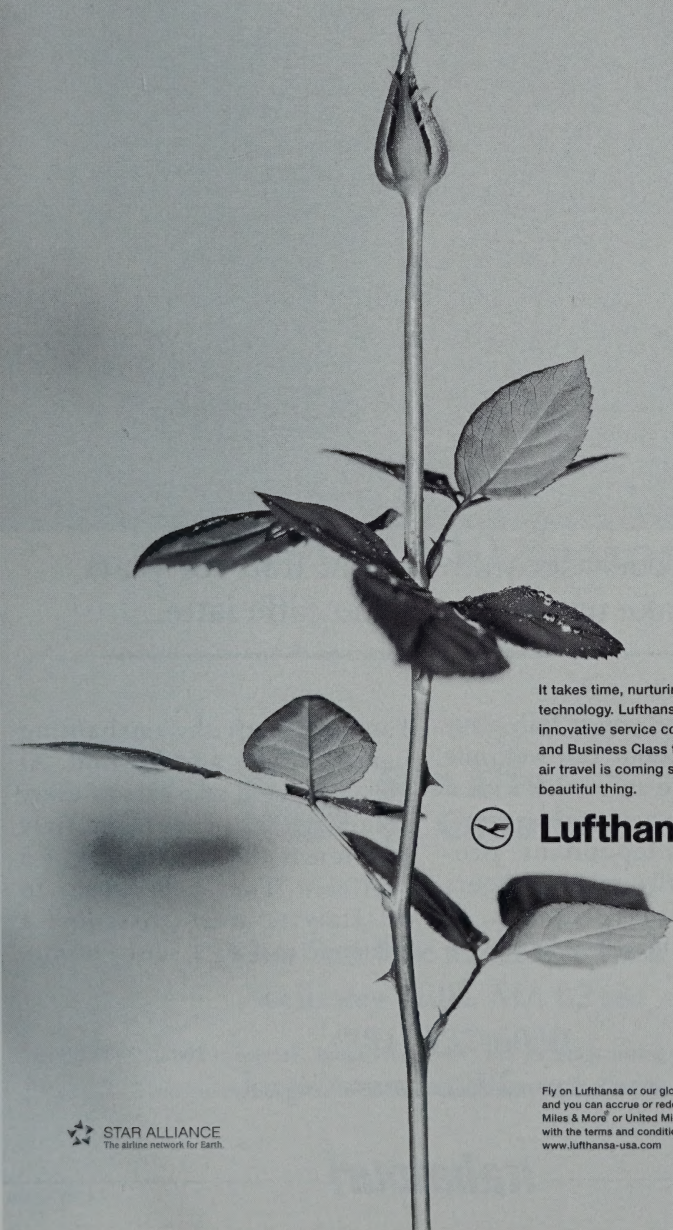


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
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